

# THE MINGLE



How to cut,  
wave and set  
the mingle

A Popular Hairstyle of 1931

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## THE MINGLE MODE

### A NEW DEVELOPMENT IN HAIRDRESSING FASHIONS, TECHNIQUE OF CUTTING, WAVING, AND SETTING

THE year 1931, an anxious period of time for any business and profession, was especially a fateful one for the hairdresser. Following upon the longer hair modes of 1930 came the longer dresses and certain styles in millinery which appeared to be inappropriate to the shorter shingle modes of hairdressing. In a word, woman began to grow her tresses again. But, perhaps owing to the increasing tendency towards modernity—women were taking more part than ever before in motoring, flying, and all forms of sport—there was a decided hesitancy on the part of Eve to revert entirely to long hair.

The modern short hair fashion, which, by the way, was world-wide in its incidence, had lasted since the early days of the Great War. But some interesting changes had been rung upon the various styles of short hair. The Eton Crop, the Bob, the Bingle, the Shingle, and the Bobbette modes, each and all in turn found favour, but until early in 1931 the swing of fashion's pendulum was always within the orbit of short hairwear. It is necessary, however, to explain that for very many years hairdressing fashions and new modes have been more or less dictated by the dressmakers and milliners of Paris. Women followed the lead of French fashions, including hairdressing styles; the hairdresser followed the caprice of Dame Fashion and somewhat belatedly fulfilled the wishes of his fair clients. Strange to relate, the hairdresser did not initiate hair fashions, neither did he seek to change them. Even the post-War short hair modes took the hairdresser unawares, but profiting by the inevitable boom caused by the adoption of the Shingle, he began to realize how quickly there may come a decline in shingling owing to the dictates of the dressmaker and the milliner. Not only this, but the view that the hairdresser should initiate and control hairdressing fashions was steadily gaining ground among the leaders of the profession.

In brief, the foregoing represents the position of the hairdressers in matters of fashion in 1931. It was, however, rendered somewhat more complicated owing to the fact that hairdressers themselves were at variance as to what particular mode would best suit the profession and the lady client.

#### **Hairdressers' International Deliberations**

As the position affected the hairdressers of almost every nation of the earth, international action was clearly necessary, and it is significant to note that the initiative in the matter of hairdressing fashions was taken by the hairdressers of Germany. On the 15th, 16th, and 17th March, 1931, the 22nd International Hairdressing Exhibition was held in Berlin, and the leading technical organization of hairdressers in Germany, namely, Damenfrieiseur-Gewerbe-Verein, 1884, decided that here was an opportunity to discuss the future of hairdressing fashions. So some 250 delegates were called together representing twelve different nations. Mr. J. Lohle, on the technical side, and Mr. Gilbert A. Foan, on the administrative side, represented Great Britain. Opinions were called for, tendencies of fashion in the various countries were examined, and several nations submitted representative head-dresses.

Finally, it was decided in view of the persistence— in spite of the dressmakers and the milliners—of the Shingle modes, that, if possible, the hairdressers should give out to the world a representative and agreed-upon new mode of hairdressing based upon short hair.

At the "Coiffure Competition" held in connection with the exhibition, German and British hairdressers carried off the major honours with some lovely dressings. Here was evidence, indeed, that the lead in hairdressing fashion was passing from Paris to Berlin. But the German coiffures were rather impracticable so that their lead did not appear at all a certain one. Therefore, the famous Paris Exposition, which was held in Paris from the 25th September to the 3rd October, 1931, assumed an importance unparalleled in hairdressing history.

In the hope of arriving at a distinctive modern coiffure the Comite Marcel, who organized the Paris Exposition, held a special "Modern Coiffure Competition" open to hairdressers of all nations. The heads were judged by a special international jury, comprising leading coiffeurs of the various countries. The result of this modern coiffure competition was that a British hairdresser carried off the Grand Prix, and a German hairdresser the first prize; moreover, both of the winning heads were based upon the short hair mode. This result was conclusive evidence that Paris had lost its lead in hairdressing fashions. The lead had passed to London.

### **The Mingle Arrives**

Whilst various organizations were engaged in international collaboration, the Hairdressers' General Committee—an organization made up of delegates from the leading trade organizations of Great Britain—set up a fashion committee for the purpose of evolving new modes and giving publicity to hairdressing fashions in this country. Much useful work has been done by this committee in popularizing hairdressing and in making public authentic information on all matters appertaining to fashionable modes and styles.

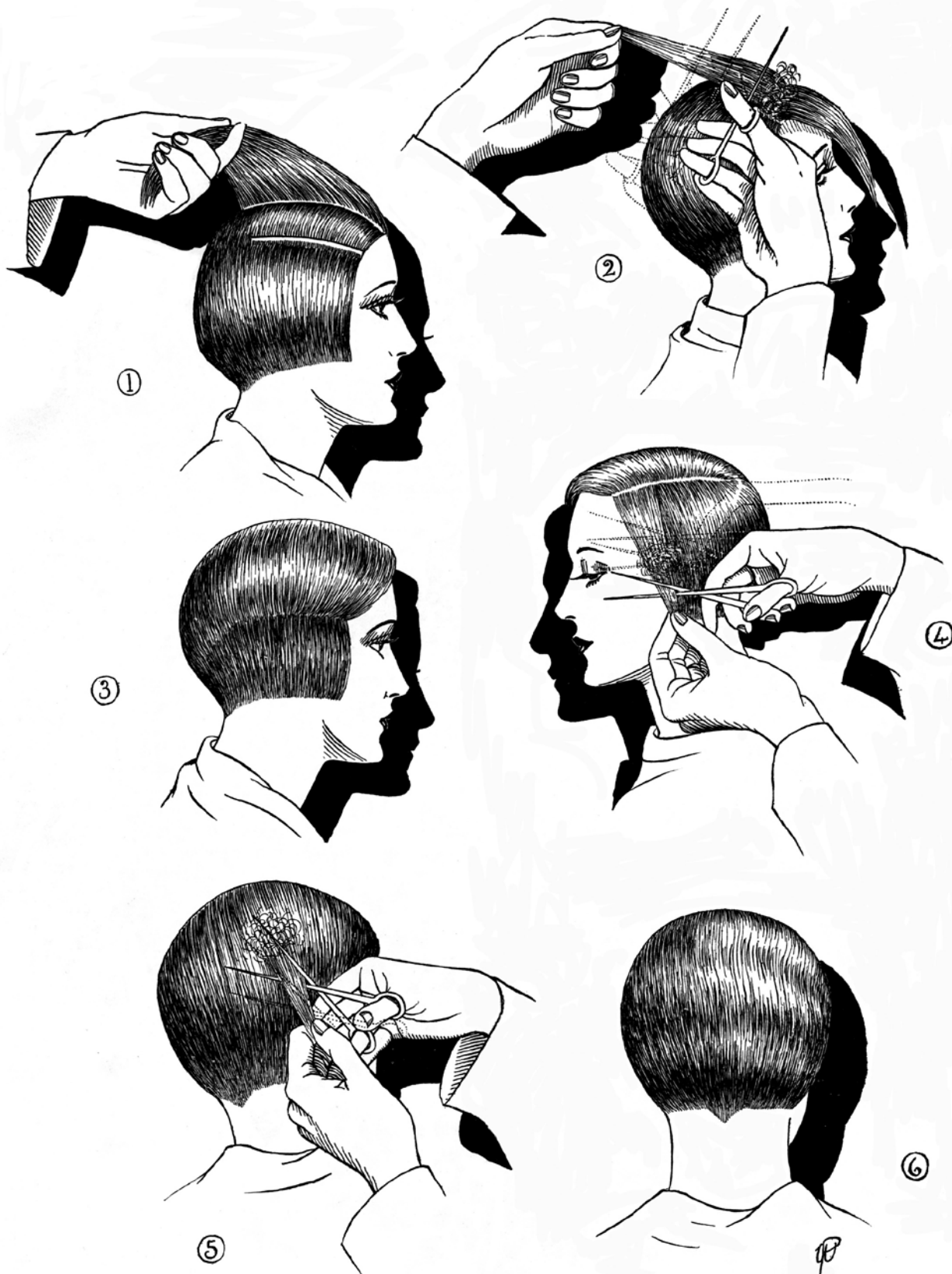
The need for a distinctive mode, withal charming to the wearer, practical for everyday use, and adaptable for evening wear, was imperative. Specially chosen experts collaborated in order to evolve a new, yet suitable, mode of hairdressing based upon short hair. Early in November, 1931, came the first news of the new mode. The Mingle had arrived.

### **The Mingle—What It Is**

Much publicity has been given to the Mingle by the newspapers; in fact, no modern mode has ever received so much mention. It has been well received by the public, and was heartily welcomed by the hairdresser. Not only in Britain, but also on the Continent it has become the vogue. This is the first time in the history of the profession that a truly British mode of hairdressing has received such consideration abroad. In fact, it must be stated that it is the first time that a complete mode of hairdressing has been evolved on this side of the Channel.

The Mingle, like its forerunner the Shingle, is based upon the short hair mode. While it is decidedly different from the Eton Crop, the Bob, the Bingle, and the Shingle, it embodies the most satisfactory features of each of these erstwhile modes.

## HOW TO TAPER THE MINGLE



Reproduced by courtesy of Mr. John B. Lohle and the "Hairdressers' Weekly Journal"

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|---|--|
| (1) SHOWING SEPARATION OF "BIG SIDE" PRIOR TO TAPERING                      | (4) TAPERING THE SIDE PIECES   |
| (2) TAPERING DOWN THE "BIG SIDE," TAKING IT SECTION BY SECTION              | (5) TAPERING THE BACK HAIR, PROCEEDING SECTION BY SECTION                                  |
| (3) SHOWING "BIG SIDE" AFTER BEING DRASTICALLY TAPERED TO A SIX-INCH LENGTH | (6) FINISHED MINGLE CUT  |
|   | (NOTE. V-shaped point in neck clearly emphasized, also necessary fullness behind the ears) |

The name Mingle is singularly appropriate, and connotes a clever and charming mingling of curls and waves in one coiffure. Moreover, it is so conceived that any variety of modern millinery can be worn without the least incongruity. Whereas the long Bob or the Shingle was totally unsuited to the bowler or the tricorne style of hat, the Mingle is particularly suitable. The tendency nowadays for women to wear "peaky" hats of various descriptions renders the Mingle a particularly appropriate coiffure.

One of the difficulties with modern hats is that they are usually of a close-fitting variety. Thus a serious disturbance of the coiffure must necessarily take place both when the hat is put on and taken off. Again thick and heavy tresses of hair make hats difficult to fit and wear, and frequently give rise to headaches and scalp troubles. The Mingle, owing to its peculiar style, obviates these discomforts.

It is a simple mode and an easy dressing if correctly executed according to the fundamental rules presently to be described. The various photographs illustrating this supplement will give the student an indication as to the general appearance of the Mingle.

### **Characteristics of the Mingle**

The Mingle is usually worn with a normally placed side parting, left side or right side, according to the nature or grain of the hair, or according to the wishes of the client. But whilst it is also easily adaptable to a centre parting, it is not correct to include a fringe in this dressing.

There are two principal features of the Mingle which serve to give it distinction. First, the abolition of the "big side," that is to say, that piece of hair (hitherto sometimes worn as long as fourteen inches) reaching away from the parting over the top of the head. Secondly, the peculiar variation in the lengths of the back hair; that is to say, the hair is worn long not only at the sides but also behind the ears, and, moreover, is cut short at the centre of the occipital region and must come down to a point.

The latter feature, as will be readily appreciated by the discerning hairdresser, obviates entirely the frequent difficulty of a faulty hair-line (so often exposed in short styles), and also precludes the "basin cut" appearance of the old-fashioned Bob. Moreover, by following the natural point of hair growth in the neck, an untidy appearance is obviated.

The abolition of the "big side," an essential feature of the Mingle and one that is new to modern hairdressing, has the effect of freeing the side hair on that side farthest away from the parting. Hairdressers of experience well know that under the old conditions the hair on this side was usually poor in texture and unbeautifully flat, an unhealthiness due to the weight of the top layers always resting upon it. In the Mingle the "big side," instead of being as hitherto from twelve to fourteen inches in length, should be approximately only six inches in length. This feature of the mode makes for lightness, yet a fullness delightful and picturesque is obtained. The student is advised to study carefully the accompanying illustrations in order that he may grasp the essential features of the new mode.

## How to Cut for the Mingle

It must have become obvious to the student that the secret of a successful Mingle is in the cutting of the hair. The Mingle requires a special and characteristic cut, and this cutting must invariably be accomplished by means of tapering. It is necessary here to emphasize that the fundamental technical feature of the Mingle is a drastic tapering of the hair all over the head and particularly at the nape of the neck, which, as already indicated, is cut into a V-shaped point. The art of tapering ladies' hair has been fully dealt with in "The Art and Craft of Hairdressing", and the student is therefore referred to the instructions there given. Whilst the technique of tapering should itself follow the lines previously laid down in this book, it becomes necessary, however, to note that when tapering for the Mingle the cutting is approached in a slightly different way from that usually adopted for the erstwhile Shingle.

Tapering for the Mingle should be commenced on the "big side" of the head, i.e., the top and upper-side hair leading away from the parting. It is necessary, therefore, to divide the top hair from the side, virtually making another side parting parallel to the normal parting. Thus the top hair is for the time being entirely separated from that of the sides. It may be necessary to use some small setting combs to hold the side hair in place whilst the top is being tapered down. The latter operation is done by taking the hair in thin layers, and drastically tapering each division. The top hair should be tapered in this way to a length of six or seven inches. It may be necessary, especially when the hair is abnormally thick, to taper several times in order to reduce the length and bulk sufficiently for the purpose of the Mingle. The student is advised to back-comb only slightly before each taper cut, and to reduce the length gradually rather than attempt a hasty removal of the hair.

The top part of the hair must not be long enough to come down over the side hair. It must be considered as a separate entity, and if correctly tapered to the length of six or seven inches as stated, it will enable the ends to be curled and the curls will remain set for a considerable length of time.

The student, having thoroughly tapered the top hair, should then proceed to taper the side pieces. The sides must be drastically tapered, especially the ends of the hair worn near the face. However, although the side pieces are to be well tapered out, they should not be cut short. In every case the length should be well below the lobes of the ears.

When the top and sides have been completed, attention must be given to the back hair. Here again it is necessary to taper well, taking the hair in small layers, and proceeding from the crown down to the nape of the neck. The centre part of the back hair should be tapered more drastically than the sides nearest to the rear of the ears. Thus the centre hair is tapered decidedly shorter than the sides, and its length should diminish still further as it terminates in a V-shaped point in the nape of the neck. The sides behind the ears are left longer so as to permit of an arrangement of curls, which should blend into the ordinary side pieces in front of the ears. The centre of the back hair may be said to be shingled, and the hair on the sides behind the ears may be said to be bingled. It must be clearly emphasized, however, that in no case should the hair be cut short around the whole circuit of the neck.

A leading London coiffeur's description of the feature of the Mingle may perhaps help the student to gauge its tapering characteristics: The top represents a slightly long Eton Crop; the side pieces a long Shingle; the sides behind the ears a Bingle; and finally, the centre of the back a more severe Shingle.

## Waving and Setting the Mingle

The Mingle in order to live up to its name requires a profusion of waves and curls, and these must mingle accordingly. Therefore, it is a particularly suitable mode for permanently waved hair. It may also be achieved by the aid of Marcel irons, in which case the top hair is waved and the ends are curled. The sides are also waved and curled, the waves and curls being continued behind the ears. The back is waved in a series of small waves which accord with those disposed over the top and along the sides. The centre of the back is arranged so that the waves and curls coming from behind the ears blend together. Thus the short hair which, as indicated, ends in a V-shaped point, is partly hidden, but sufficient of the shingle effect is permitted to show in order to give a delightful lissomness to the coiffure, which accords well with the shapely contours of the neck. An expert Marcel waver is able to produce a delightful Mingle with the aid of irons.

The Marcel waver will, however, gain many extra points as to the peculiar disposition or mingling of the waves and curls of the Mingle by closely studying the following instructions for setting this mode.

After the hair has been shampooed, or sufficiently wetted by means of a setting lotion, it should be combed very flat on the slant backwards. The student should see that all the hair, especially the curls, is combed perfectly flat. A small upward wave is advised for the top hair if the contour of the head and the disposition of the hair-line are suitable; this will enable the student to obtain a well-pronounced dip. When this small upward wave has been made, another will be necessary, and this should run backwards towards the crown of the head. The forward wave which runs towards the temple should be set in curls, and for this purpose the student will require a small tail comb, tiny strands of hair being lifted with the pointed end of the comb and set in curls right along the ends of the top hair to the back of the crown piece. These curls when dry must rest in the trough of a wave, otherwise they will stand away too much from the head and spoil the effect of the Mingle.

To obtain a full curl a strand of hair should be combed round over the first finger of the left hand, and each separate curl as completed should be pinned down into place with one or two invisible hair pins before passing on to the next. Thus a row of curls is disposed along the ends of the tapered and now waved top hair as shown in Fig. 2 of the plate on page 8.

When the top piece has been set, the side pieces are proceeded with. These may be varied according to the requirements of the client, so that the curls may be set inwards or outwards towards the face, whichever is desired. Two waves will usually be found sufficient to complete the side pieces, but the tapered ends here, again, are also curled, and these curls disposed so as to mingle with the waves. It is advisable that the hair on each side be combed slightly towards each ear, to permit of more hair for curling, and so prevent the ears from being exposed when the hair is finally dressed out.

The back hair is waved, the waves being a continuation of those already made on the sides, but the best effect is obtained if they are made in a slightly oblique direction.



THE MINGLE IN VARIOUS ASPECTS



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FIG. 1. SHOWING ARRANGEMENT OF WAVES AND BACK CURLS NEATLY DISPOSED



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FIG. 2. SHOWING TAPERED ENDS OF "BIG SIDE" DISPOSED IN CURLS; SIDE PIECE NEATLY WAVED AND SET TO CONFORM WITH FACIAL LINES



FIG. 3. FRONT VIEW, ALSO SHOWING HOW SIDE WAVES AND CURLS SHOULD MINGLE



FIG. 4. BACK VIEW, SHOWING V-SHAPED POINT AND ARRANGEMENT OF CURLS

Especial care is necessary in setting the clusters of curls which, according to the mode, must be grouped behind each ear. These—like the top curls—must not be permitted to stand out too much lest an undesirable curly Bob effect be the result.

The setting having been completed, the hair is dried and the coiffure dressed out in accordance with the full requirements of the Mingle mode.


## **Ornaments**

One of the lamentable effects of the severe Shingle modes and other short crops has been the decline in the wearing in the hair of combs and ornaments. The fuller nature of the Mingle, however, enables a lady to wear hair ornaments. These may take the form of combs, slides, or prongs, but a small pair of side combs are perhaps the most suitable. Plain combs for daily wear, with paste or jewels, or a brooch in foliage design for evening wear are indicated. These ornaments are placed V-shape downwards into the back curls and make an attractive addition to the most artistic mode of modern times.

The End

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